Introductory Notes

1. Introductory and access information

Welcome to this audio introduction of **Sunshine Super Girl** produced by Performing Lines and presented by the State Theatre Company of South Australia.

Before Ash Barty lifted the trophy at Wimbledon, there was Evonne Goolagong.

Hitting a ball against the tin wall of her family’s home is where it all began for Evonne. Hers is a quintessentially Blak, spelt b,l,a,k, Australian story about a girl from the bush who dared to dream. With the support of an outback farming town, Evonne rose to become the number one tennis player in the world and a household name by the age of 19. This heart warming story is a celebration of spirit and passion over adversity, and a tribute to a woman whose sporting prowess continues to inspire a nation, giving hope to thousands of young girls across the country. With its distinctively Australian sensibility and humour, *Sunshine Super Girl* asks us to consider our nation’s future and the part we can play for the ‘next Goolagong’ waiting in the wings.

This landmark new Australian work is written and directed by Yorta Yorta / Gunaikurnai theatre maker, Andrea James.

**Content warning:**
Mild coarse language, adult themes, flashing lights and haze. Aboriginal and Torres Strait Islander guests are advised that this performance may contain images of people who are deceased.

1. Set description

From the seats of the main auditorium, we view the stage as if sitting upon the long side (approx. 12 metres) of a red earthy terracotta coloured tennis court. On the stage directly opposite us, on the far side of the court, is a seating bank of 64 seats spread across x 4 rows, where audience members can also view the performance from onstage, flanking the tennis court.

The court has white lines marking out the boundaries and a net stretched across the centre which is on wheels. This allows it to travel changing the size of the performing space or spin around its central axis, like a revolving door, to herald a change of scene.

Along both sides are a pair of metal benches with wooden slatted seats, painted white. Next to each bench is a tennis bag in white, red or blue with labels such as Slazenger, Adidas or Dunlop written on them. These house various items as required for the scenes. The metal benches also become the family car, the small bed they all must share or the side tables where family photos in frames are propped up in a lounge room.

The performers rest and observe the action from rudimentary folding metal chairs with wooden slatted seats and backs, which are spaced evenly along the short side (8 metres) of the court. Tubs of white tennis balls or towels stand at either end next to the chairs along with props such as suitcases, an old straw broom, broken shovel, grey army supply blanket and various jackets and wigs which the performers will done as they quick change into another character.

At one end on the left side of the court, if seated in the auditorium, sits a 2-metre umpires chair on a metal frame. This also becomes Evonne’s fishing platform or the seat of a passenger aircraft.

Haze pumped into the space allows the lights to pierce the air and focus us on the action or character whilst giving a sense of slightly fuzzy old-world nostalgia. Projection is also important to crystallise the scene: a shimmering reflective pond where Evonne is fishing, a checkerboard black and white lino floor in the kitchen of the house, the cut diamond revolving circular landscape for the princess of tennis, the scrubby grass and dirt landscapes of the outback, sparkling waters of Sydney harbour and the large rose print carpet of an old luxurious home.

The style of the play is visually expressive with the somewhat abstract movement of the performers embellishing the story. The choreographer has applied her rigorous practice to develop a dance language that emulates the flow and brilliance of a world class tennis player and brings physical dexterity to the storytelling.

The following Ballet terms may be used in the description:

Pirouette – a spin on one leg

Arabesque – a pose where one leg is extended in the air behind the dancer, with an arm extending in the opposing direction giving the body a long-extended line.

Bourrée – with the legs and feet crossed one in front of the other, squeezed tightly together, the dancer is high on the balls of the feet and alternates support from one then the other foot creating a rapid pummelling action with the feet as the dancer travels across the floor.

1. Characters and Costumes

The ensemble is comprised of five performers. They all dance and act and play multiple characters except Ella who remains as Evonne through out. They each wear "tennis whites" – dresses for women and polo shirts and shorts for men. Additional clothing is worn over the top when they become a different character. Evonne and her two siblings start out barefoot then join the others all wearing white tennis shoes.

We first meet Evonne as a young girl, played by Ella Ferris, wearing a mid thigh length yellow cotton dress with short sleeves. For the rest of the play she sports a series of signature tennis dresses as her age and career progresses. At times she wears a red coat or a short pyjama wrap, or a vest over of her whites.

Evonne’s Dad, Kenny in his mid-thirties, is played by Lincoln Elliott. Lincoln has black curly hair and puts on gold rimmed glasses when he becomes Roger Evonne's love interest.

Evonne’s brother, Larry played by Sermsah Bin Saad, starts out, as 10 years old. When he plays Tennis coach Mr. Edwards, a slightly weather-beaten man in his forties, dons a beige cotton jacket with his hands often in his pockets. Sermsah wears a skirt at one point as a female tennis player opposing Evonne. As fashion designer Ted Tingling he struts around in a long sleeved purple paisley shirt and green flares with a white belt and a tape measure around his neck.

Mum, Linda, in her thirties, is played by Jax Compton. She also plays Evonne’s young friend Patricia. Jax sports gold rimmed glasses and a white towelling headband as tennis legend Martina Navratilova, and also appears as famous US tennis player Jane "Peaches" Bartkowicz. As John Newcombe, Jax wears a beige three piece 70s polyester suit with black trim and broad lapels, as well as a black wig and huge handlebar moustache.

Evonne’s older sister Barbara aged around eight, is played by Katina Olsen.Her long straight blonde hair is pulled back in a ponytail. As Mrs. Martin a middle-aged local tennis coach in Barellan, she wears cats eye glasses. Katina competes as another opponent of Evonne’s as well as her best friend Isabel. As Tennis Angel, Margaret Court, she is lifted up high by others on their shoulders and spun around gracefully like a ballerina with a tiara on her head. She also plays a swaggering middle-aged Barellan petrol station owner, Cecil Dicker.

At Evonne’s match in Rome, all but Ella play the caricature Italian male spectators in dark aviator sunglasses.

The impatient Reporters and stoic tennis Officials are played interchangeably by the ensemble.

1. Cast and Creatives

**Cast:**

**Ella Ferris** - Evonne

Lincoln Elliott - Dad Kenny, Mr. Kurtzman, Mr. Dunlop, friend Bob, Roger, Italian Man, Umpire, Reporter, Press 3, Wimbledon Official

**Sermsah Bin Saad** - Larry, Mr. Edwards, Lady Player 2, Italian Man, Umpire, Press 2, Ted Tingling, Reporter (from 8-15 Oct)

**Jax Compton** - Mum Linda, Patricia, Italian Man, Martina Navratilova, Peaches, John Newcombe

**Katina Olsen** - Barbara, Mrs. Martin, Lady Player 1, Isabel, Press 1, Italian Man, Tennis Angel/Margaret Court Official, Cecil

**Production**:

Writer & Director – **Andrea James**

Set & Costume Designer - **Romanie Harper**

Lighting Designer - **Karen Norris**

Composition & Sound Design - **Gail Priest**

Movement Director & Additional Choreography - **Katina Olsen**

Original Choreographic Concept & Initial Movement Direction - **Vicki Van Hout**

Video Media Designer - **Mic Gruchy**

Dramaturg - **Louise Gough**

Mentor - **Paige Rattray**

1. Event details

**Event date and time**: The audio described performance will be at 2.00pm on Saturday 10th September with a Preshow Introduction lasting 30 minutes starting at 1.00pm. The second audio described performance will be at 6.30pm on Monday 12 September with a Preshow Introduction starting at 5.30pm. The performance in 4 Acts lasts 90 minutes with no interval. The audio description will be given by Carol Wellman Kelly and Jackie Wurm from Access2Arts.

**Event location:** The show is performed in the Dunstan Playhouse (accessible only via the Dunstan Playhouse foyer).

1. Access information

**Getting to the Venue**

Adelaide Festival Centre is easily accessible by [public transport](http://www.adelaidemetro.com.au/), including the tram (stop at Railway Station), trains, buses and a [free bus service](https://www.adelaidemetro.com.au/Timetables-Maps/Special-Services/Free-City-Services) that operates on a loop throughout the city and North Adelaide with stops on the corner of King William Road and North Terrace. There is entry from the train station onto the Dunstan Plaza.

For more information visit <https://www.adelaidemetro.com.au/>

**Pedestrian access and drop off points:** Arrive via the northern end of the Riverbank Footbridge on War Memorial Drive (walk across the bridge) or via the Intercontinental Hotel on North Terrace. (Walk north between the hotel and the Railway Station and down the stairs or lift to the Dunstan Playhouse). An accessible drop off area with two disability access parking spaces is accessible from Montefiore Road via Festival Drive (west).

Please note: due to construction at the Festival Theatre and road closures, drop off at King William St may not be accessible. Please use one of the other drop off options listed above.

**Car Parking:**

For visitors to the Dunstan Playhouse, the nearest car park is located behind Adelaide Convention Centre on Festival Drive - next to the Riverbank Footbridge. The eastern lift will take you to the promenade level where it's a short walk to the theatre entrance and Walk of Fame. Visit the [Adelaide Convention Centre website](https://www.adelaidecc.com.au/visiting/the-centre/) for more information.

The Festival Car Park is now open, it is also a Wilsons.

The Dunstan Playhouse is guide dog friendly and there are accessible toilets in the venue. One is close to the Space foyer and another is between Door 1 and the stairs to the Artspace.

Please note: Adelaide Festival Centre’s food and beverage outlets and box office no longer accept cash.

For all other disability access enquiries please contact Patron Services: access@adelaidefestivalcentre.com.au or ring 08 8216 8600.

For more information on audio described performances please contact Access2Arts using the email address audio.describer@access2arts.org.au or speak to the audio describers at the theatre.